

AGO NEWS

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Paintings by Gerhard Richter

Art as the Highest Form of Hope

GERHARD RICHTER, SINCE THE 1960s A LEADING FIGURE OF the European avant-garde, has in the 1980s attained almost super-star status in North America. Long critical of the prevailing tenets of painting, he has also become celebrated in the past decade as the most consummate of contemporary abstract painters. Always a master craftsman, working predominantly in oil on canvas, he has been described paradoxically as an old-fashioned avantgardist. This retrospective is the artist's first major museum exhibition in North America. Gerhard Richter, Sam and Ayala Zacks Wing, April 29 - July 10; co-organized by the AGO and the Museum of Contemporary Art, Chicago.

Sponsored by Frito-Lay Canada and Pepsi-Cola Canada Ltd., and supported by Lufthansa German Airlines, The Canada Council, the National Endowment for the Arts of the United States and the Ministry of Foreign Affairs of the Federal Republic of Germany.

BY ROALD NASGAARD

Perhaps the most unsettling problem for viewers of Richter's work is the wide diversity of styles that he practises. In recent years he has, on the one hand, painted some of the most glorious, hotly coloured, painterly and compositionally complicated abstract paintings of the century. On the other, he has simultaneously turned out a succession of realistic still lifes and landscapes executed with photographic meticulousness and precision (except that they are frustratingly just out of focus). When he exhibits these two types of work startlingly juxtaposed side by side, as he almost always does, he consciously flouts our built-in expectations of discovering stylistic consistency at the heart of an artist's work, and instead delights (or despair) in contradictions.

Dominated by contrasting logic

Richter's career, across the 25 years surveyed here, is dominated by a contrasting logic, one that requires personal detachment and stylistic heterogeneity. This is true of its chronological development, in which disparate streams of work overlap, of the relation between individual kinds of work produced at any one time, and even within the depth of the individual works themselves. Not surprisingly Richter's paradoxical approach often poses problems of art historical context and interpretation.

In 1980, because of his Abstract Paintings, Richter was included in *The New Spirit of Painting* (at The Royal Academy, London), an exhibition that heralded the resurgence of painting in defiance of advanced critical thought that had long before pronounced its death. There, he was celebrated a painter among painters, yet only a few years before, in 1977, he was the only painter included in The Art Institute of Chicago's *Europe in the Seventies* exhibition, which was described in *Art Forum* (January 1978) as 'the most dramatic rejection of conventional media ever observed in an art exhibition that purports to survey both a decade and a continent.' Here Richter's paintings kept lonely company with the work of Arte Povera artists and other European counterparts of Minimal and Conceptual Art. And indeed this has been the more common critical context for Richter's work: where what has been discussed is the conceptual basis of the painting, or its deconstructivist program. Hence the further paradox that although Richter has always been a painter, and a rather traditional one working almost always with oil on canvas, the discussion about his work has often led away from painting, suggesting that some categorization, other than the tradition of painting, is appropriate for it.

Sacrifice of signature style

When Richter, who was born in Dresden in 1932, arrived on the art scene in Düsseldorf in 1961, crossing into West Germany a few months before the building of the wall, the traditional mediums of art, and the tenets of Modernism in general, were in the process of dissolution. As a student at the Düsseldorf Academy of Art he had the opportunity to test a variety of current alternative methods - Informel, Zero, Nouveau Réalisme, Pop, Fluxus - but the most challenging of these, especially Fluxus, often pointed away from painting towards a more immediate engagement with the world of experience. As Victor Burgin has



Born in Dresden, Germany in 1932, Richter was educated in rigorous, traditional studio techniques at the Kunstakademie in Dresden. In 1961, shortly before the raising of the Berlin Wall, he rode the streetcar from East to West Berlin and emigrated to the West. Richter completed his studies at the Staatliche Kunstakademie in Düsseldorf, the centre for radical experimental art in West Germany, where he came in contact with Joseph Beuys. He had his first one-man show in Düsseldorf in 1963, and in 1971 was appointed professor at the Kunstakademie, a position he continues to hold. Richter's work was introduced to North American audiences in one-man shows in New York at the Galerie Reinhold Onnasch, 1973, and Sperone Westwater Fischer gallery, 1978, and in Canada at the Nova Scotia College of Art and Design, Halifax, while he was visiting professor there in 1978. Richter is the recipient of several prestigious awards, including the Arnold Bode Prize, Kassel, in 1981, and the Oskar Kokoschka Prize, Vienna, in 1985, and has had many museum shows in Europe. A major retrospective of his work was organized in 1986 by the Städtische Kunsthalle, Düsseldorf, that was also seen in Berlin, Bern, and Vienna. In North America, Gerhard Richter is represented by the Marian Goodman and Sperone Westwater galleries in New York. The artist lives in Cologne, West Germany.

Above: Gerhard Richter, 1988. Photo: Karin Rocholl
Right: Gerhard Richter, *Woman with Umbrella*, 1964; oil on canvas, 160 x 95 cm. Collection of Barbara Nusse, Hamburg.



Gerhard Richter, *Janus*, 1981; oil on canvas, 300 x 250 cm. Courtesy of the Ponova Gallery, Toronto.



Gerhard Richter, *Wiesental*, 1985; oil on canvas, 90 x 95 cm. Courtesy of the Museum of Modern Art, New York.

described it: 'Art practice was no longer to be defined as an artisanal activity, a process of crafting fine objects in a given medium, it was rather to be seen as a set of operations performed in a field of signifying practices, perhaps centred on a medium but certainly not bounded by it.'

As a consequence, if Richter finally did not adopt the various alternative means of bridging the gap between art and life employed by his contemporaries, but learned to undertake his artistic transgressions quite within the traditional medium of oil on canvas, it was nevertheless at the sacrifice of signature style and personal expression. If his painting subsequently could swing from the monumental to the intimate, from grey to garish colour, from flat and smooth surfaces to thickly impastoed ones; if his subject matter could be objectively descriptive, materially literal, or abstract, that was pure methodology: 'The paintings do not differ from one another, I change my method of approach whenever I think it appropriate.'

Towards this methodological end Richter has cop-

ied amateur snapshots and journalistic photographs, painted grey monochromes, colour charts, smooth illusionistic abstract, and painterly abstract paintings, and also romantic landscapes and *memento mori* still lifes of candles and skulls. He has shown clear pangs of glass and mirrors as if they were paintings, and has rephotographed for exhibition paintings originally copied from photographs (*Eight Student Nurses* and *48 Portraits*).

If one can generalize about the work as a whole, its constant and central issue is what Theodor Adorno has called the 'surplus of reality,' the disproportion between the overwhelming fullness of reality and the capacity of either the artist or the viewer to grasp it. Richter's problem, beginning with the first *Photo Paintings* in the early sixties such as the AGO's *Helga Matuta*, 1966, was to make reality accessible, and to open it up to immediate experience. Neither the social realism that had been fundamental to his training in the East, nor current predominant practices prevalent in Düsseldorf when he arrived, seemed suit-

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Roald Nasgaard

BY CLARA HARGITAY

AGO's chief curator, Roald Nasgaard, has every reason to smile these days. After several years of planning, organizing, negotiating, sometimes even pleading for loans of certain important works, the Gerhard Richter exhibition is finally ready to open to the public. That the first North American retrospective of this immensely important German artist premieres at the AGO before leaving on a three-city tour in the United States is significant in itself — it is also the direct result of Nasgaard's determination and perseverance.

Although he has been aware of Richter's importance as an artist since the early 1970s, the necessity for an exhibition in Toronto of the artist's works became an issue almost ten years later, when plans for a major retrospective were beginning to take shape in Düsseldorf, West Germany. In 1980, Jürgen Harten, the curator of that show, came to North America to explore the possibilities of an international tour. "Curiously enough," says Nasgaard, "he found no interest in the States, only in Canada — at the AGO and the Glenbow Museum in Calgary — so the exhibition in North America did not take place then. I always thought it should, and set out to make it happen."

The Gerhard Richter exhibition plays an important part in Roald Nasgaard's long-term plans for the AGO. It is part of the program that gained momentum with *The European Iceberg*, the ambitious survey of contemporary German and Italian art that took place at the Gallery in 1985. Smaller, focused presentations of work by European artists followed, including installations by Michelangelo Pistoletto, and Remo Salvadori, and, coming up in May, Gerhard Merz and Carla Accardi. Nasgaard would like to see the AGO emerge as a recognized participant in the exhibition and in the dissemination of contemporary art. He says, "It is important for Toronto to be open and receptive to international art and artists, because if Toronto is found to be an interesting place for international art, then it also becomes perceived as an interesting place for Canadian art activity. Lots of reciprocal activity is needed to overcome the difficulties of building sustained awareness of Canadian art abroad. The frustrating thing about that situation is that one feels really



Richter's *Scheune/Barn no. 549/1*, which was purchased by the AGO in 1985, adorns the wall of Roald Nasgaard's office.

confident that Canadian art needs to apologize to nobody these days. There is just as much exciting work and innovative thinking going on here as anywhere else in the world."

While international contemporary art is a matter of passion for Nasgaard, his expertise and interests are by no means limited to that era. His 1984 exhibition, *The Mystic North*, which investigated the relationships between Symbolist landscape painting in northern Europe and North America between 1890 and 1940, has made considerable impact and has been well received internationally. Subsequently, art historians in Switzerland for example had to rethink the interpretation of the work of some important Swiss artists, taking the new context, proposed by Nasgaard, into consideration.

As chief curator of a large public art institution, Roald Nasgaard seldom has the luxury, unfortunately, to concentrate for long on scholarly research or new exhibition ideas. Not only is he accountable for setting the parameters for the philosophical direction of the Gallery through its curatorial program, the position also carries complex administrative responsibilities, many of which revolve around the building, care,

and maintenance of the more than 12,000-work Permanent Collection. Keeping abreast of what artists are doing and of new developments in the museum world involves much international travel, and the pressure is always on to sit on yet another jury or committee.

In 1986 Nasgaard was invited to become a member of the newly revamped Public Arts Commission of the City of Toronto. In view of controversies that have surrounded the erection of public monuments in Toronto during recent years, the strengthening of the commission by expert representation is welcomed by everyone. Whether the commission will be given enough power to withstand the pressure of interest groups and to deliver its mandate without interference from city council, it's too early to tell. "What we have recommended," says Nasgaard, "are systems and approaches to awarding commissions that in time would provide the possibility of powerful and exemplary work to emerge. There are a whole number of exciting private and public projects going on right now that have either been passed through the committee, or that the committee is aware of and can be optimistic about."

Roald Nasgaard obviously enjoys the multifaceted involvement that is demanded by his challenging and rewarding job as chief curator at the AGO, but there is one other activity that is still close to his heart — teaching. As a recipient of several scholastic awards and fellowships, he began his career in 1971 as a lecturer in fine-art history at the University of Guelph. He continued to teach while earning a Ph.D. from the Institute of Fine Arts in New York, and even after he became curator of contemporary art in 1975 and chief curator at the AGO in 1978. "I enjoy lecturing at the University of Toronto very much. The students are very good, alert, demanding, and are generally up-to-date in their critical thinking. Teaching an advanced course forces me to set aside time to continually rethink the situation of international contemporary art."

Clara Hargitay is the editor of AGO News.

"Artists with their Work" Program

Beyond the Walls of the AGO

BY MARCIE LAWRENCE

THROUGH ITS "ARTISTS WITH THEIR WORK" PROGRAM, the AGO will send a number of artists to various communities in Ontario this month. As a component of the Extension Services department, this program provides contemporary artists with the opportunity to exhibit their works and travel to art galleries around the province. The program includes over 80 artists working in the media of painting, drawing, printmaking, sculpture, installation art, photography, video, film, and performance art.

From April 8 to May 1, the paintings of Lupe Rodriguez may be seen at the Lynnwood Arts Centre in Simcoe. The exhibition consists of a recently completed body of landscapes, which are a result of the artist's travels to the American southwest last year. Rodriguez's earlier works were often dependent upon the symbolic representation of bulls set in landscapes to epitomize the contradictions and tensions in human relationships. With the introduction of primitive figures in her most recent work, the description of human responses has become more elemental. These gauguinesque men and women who inhabit a terrain more rigorous than before have been juxtaposed with the forces within nature. In this series of paintings and drawings on masonite and paper, Rodriguez continues to express her concerns through the use of powerful forms and her characteristically bold and expressionistic application of colour.



Lupe Rodriguez, *Tierra En Fuego, 1987*; mixed media on paper, 53.3 x 76.2 cm. Photo: Toronto Image Works

Integral to the success of the "Artists with their Work" Program is the presence of the artist in the community, which provides direct interaction between the artist, the work, and the exhibition audience. Lupe Rodriguez will be at the Lynnwood Arts Centre from April 6 to 8 to conduct tours and discussions with secondary school students and in-depth sessions with adult workshop participants. Formerly

an education officer with the AGO's Education Services Division, Rodriguez is just one of the participating artists in the "Artists with their Work" Program with invaluable experience in communicating the issues of contemporary art.

At the Hamilton Artists' Inc. Annette Mangaard, filmmaker and performance artist, will screen a number of her films of the past four years that record her travels through the high Arctic, Central America, the Middle East, and Europe. Beyond documentation, her concern is "to distill a personal, and therefore subjective experience, into film experience...communicating emotional responses to a given situation through visual keys." Mangaard challenges the preconceived notions of cinematic 'reality' through technical means. With the use of the optical printer and the alteration of framing, light density, colour, composition, and timing, all of which affect the perception of the viewer, she attempts to make the imperceptible visible.

From April 29 to 30, Mangaard will also be conducting workshops in Super 8 filmmaking techniques and the use of film in performance art. Her current performance work utilizes combinations of the projected moving image and its resulting shadow, live action, projected slides, and live and pre-recorded video.

Marcie Lawrence is program coordinator of the "Artist with their Work" Program at the AGO.

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able because they were rife with unexamined preconceptions. Fluxus, Rauschenberg, and American Pop Art held greater promise. But quickly Richter was drawn to photography as the most direct index of reality available. Not fine art photography, which was already interpretation, but the amateur snapshot and the journalistic photograph, immediate and unpretentious, seemed the most trustworthy and the most reliable aid to the beginning of objective vision. To paint objects in photographs almost mechanically also offered some defence against subjective intervention, and assured investigative detachment.

But if photographs came closest to capturing reality's surplus, they also finally failed. Though from one perspective a photograph seemed to offer up visual reality in all its richness, examined more closely it dissolved into either a seamless modulation of tones, or an infinity of evenly spaced dispersions of grain. Its certainty was mere illusion. Once this was acknow-

ledged, however, the problems posed by photographs could also be read as analogous to the enigmas posed by reality itself. The ambiguity of photographs was also their essential truth, a condition that Richter had to preserve in his painted copies, in which his techniques of streaking, blurring, or erasing became painting's counterparts for the technological character, and shortcomings of the photograph. The finished painting then finally came to stand not merely as a mediated image of reality, but as a condensed analogue of its elusiveness, offering apparent certainty on the one hand, by its objective representation, but on the other, as quickly refusing it, the out-of-focus effect disrupting expectations, frustrating both seeing and intellectual possession. Though art could not finally capture the plenitude of reality's substance, it could at least reconstruct something of its paradoxical elusive life.

The period of the Figurative works based on found photographs more or less came to an end in 1966, although Richter has continued to paint from photographs, mostly his own, until the present. Over the

next ten years the work is characterized by great variety and discontinuity. In its main direction, the Constructive work, he becomes increasingly theoretical and sensually lean. Despairing of paintable subject matter, Richter reduced his painting to the material fundamentals of paint and canvas in the finger-painting-like Impaintings, the flat Colour Charts and the monochromatic Grays. He contemplated the futility of striking an authentic bargain with visual reality in the Panes of Glass and the Mirrors, works that by confronting the surplus of reality only reconfirmed that to see everything is to grasp nothing.

Although Richter in the 1960s and 1970s took a critical attitude both to painting and abstract art, he also became during the past decade the most consummate maker of abstract paintings, investing them also with a renewed power to explore the nature of reality. When in 1976 Richter made an abrupt about-face in his work, breaking free (one can never say forever with

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Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
For detailed description of programs consult the events listings on pages 4 and 5.	On Mondays the Gallery, The Grange, and The Restaurant are closed; shops open.	Gallery Talks and Tours twice daily, except Mondays. Causés en français, le dimanche à 14h30.	Facsimile edition of popular Hebrew book <i>Maschal Haqadmoni</i> on display in Koo Book Shop.	On March 31 the Art Rental, Impulse, Jewellery, and Reproduction shops closed for inventory. Koo Book Shop open until 5 pm.	Good Friday Gallery Shops, and Restaurant open. <i>Artful Conversation</i> / 11:15 am	Exhibition <i>Confrontations of Form</i> / opens You'll find a striking array of rings in The Jewellery Shop.
13 For Kids <i>Hands On</i> / 1-4: Weekend Workshops / 1 pm Exhibitions <i>Palerson Ewen</i> / closes	14 Bright selection of floral prints and posters in The Reproduction Shop.	15 Film classics in video format available for rent from the Edward P. Taylor Audio-Visual Centre.	16 <i>Rendezvous with Art</i> / 6 pm	17 New Members' Party / 5:30-8 pm Grange Lectures <i>Morris Glass: His Milieu and His Legacy</i> / 7:30 pm	18 <i>Artful Conversation</i> / 11:15 am Gallery Hopping <i>Mystery Hour</i> / 9:30 am Films <i>A New Spirit in Painting: Six Painters of the 1980s</i> / 12:15 pm	19 Exhibitions <i>Viewpoints: Approaches to Contemporary Art</i> / continues Have fun with computers and audiotapes.
10 For Kids <i>Hands On and Family and Community Studio</i> / 1-4 pm Weekend Workshops / 1 pm Concerts Royal Conservatory Series / 3 pm	11 You'll find a varied selection of art videos at the Koo Book Shop.	12 The Grange Luncheon Lectures <i>Tavern in the Town</i> / 11 am	13 <i>Art in the Morning</i> / 9:30 am <i>Rendezvous with Art</i> / 6 pm <i>Spectrum</i> / TVOntario, 10:33 pm	14 Exhibitions <i>Ellsworth Kelly: Works on Paper</i> / continues	15 <i>Artful Conversation</i> / 11:15 am Films <i>Photography</i> / 12:15 pm <i>Trans-Canada PipeLines Grass Roots Concerts</i> / 2:30 pm Free tickets for lectures on Gerhard Richter (May 1 and 11) available at the Info Desk.	16 The Coffee Shop is a pleasant snack stop on your Koo tour.
17 For Kids <i>Hands On and Family and Community Studio</i> / 1-4 pm Weekend Workshops / 1 pm Walking Tour <i>Hill and Adamson</i> / 3 pm <i>Spectrum</i> / La Chaine française de TVO 10:30 pm (in English)	18 Koo umbrellas in bursts of colour available at The Impulse Shop.	19 <i>Travel Koo Open House</i> / 5:30 - 7:30 pm	20 <i>Rendezvous with Art</i> / 6 pm Special Evening for Members / 6 pm	21 Films <i>Left Premier</i> / 7:30 pm	22 Films <i>Films on Photography</i> / 12:15 pm <i>Artful Conversation</i> / 11:15 am	23 Meet for drinks or a light lunch in the elegant Members Lounge.
24 Sunday Start with Art / 11 am For Kids <i>Hands On</i> / 1-4 pm; <i>Weekend Workshops</i> / 1 pm	25 Gallery School Registration for <i>Summer Art Studio for Kids</i> / May 4, 7-9 pm	26 Exhibition <i>The Photographs of David Octavious Hill and Robert Adamson</i> / continues	27 <i>Rendezvous with Art</i> / 6 pm	28 Members' Preview <i>Gerhard Richter</i> / 2-9 pm. Opening ceremonies at 6:30 pm	29 <i>Artful Conversation</i> / 11:15 am Films <i>Films on Photography</i> / 12:15 pm <i>The Black and White Ball</i> / 6:30 pm	30 Gallery Talk signed for the hearing impaired. <i>Impressionism</i> / 2 pm

THE COLLECTION IN FOCUS

Carole Condé and Karl Beveridge

BY BARBARA FISCHER

IN THE GALLERY'S ONGOING EFFORT TO MAKE THE permanent Collection reflective of the history of contemporary Canadian art, the Contemporary Canadian Collection Committee recently began to acquire works in the area of photo-textual art. Among its latest purchases, besides works by Robin Collyer, Liz Magor, David Tomas, Robert Fones, and Isaac Applebaum, the AGO has bought two multi-panel pieces by Toronto-based, collaborative artists Carole Condé and Karl Beveridge. Consisting of densely layered photo-narratives, each of which documents a particular moment in the history and struggles of the Canadian Labour movement, Condé and Beveridge's works contribute an important perspective to the history represented by the contemporary Canadian collection. Their works are not only rooted in the traditions of a critical photography, which has come to play a major part in recent contemporary art practice, but they also represent a social and political history, one which is not commonly seen in the context of an art museum.

Since 1979, the works by Condé and Beveridge purchased for the contemporary collection, including *Standing Up* (1981) and *No Immediate Threat* (1985-1986), are based on actual events, social conditions, and political struggles. *Standing Up*, for instance, traces the history of a strike by women employees at a newly unionized manufacturing plant; and *No Immediate Threat* takes issue with workers' exposure to radiation at an Ontario nuclear power plant. While both works can be said to constitute a form of 'social documentary,' they cannot be defined in the terms of traditional 'documentary photography.' Sceptical of its claims to truth and objectivity, and of its portrayal of individuals as victimized and passive subjects, Condé and Beveridge seek to represent the workers' point of view — their active struggles to achieve change — while emphasizing the construction of their photographic texts. Instead of taking photographs of workers, and thus exposing their private lives in a public forum, Condé and Beveridge draw most of their material from oral histories, that is, from the personal memories and experiences of unionists, workers, and their families, which have been gathered in interviews. A selection of extracted texts are then superimposed on



Carole Condé and Karl Beveridge, *No Immediate Threat*, 1985-86; Nos. 3 (left) and 4 (right) from a series of 10 cibachrome photographs, 40.6 x 50.8 cm each. AGO, gift from the Peggy Lownsbrough Fund, 1987.

a series of photo-montages, combining appropriated images and photographs of elaborately staged tableaux in which actors re-enact the narrative. While the techniques of photo-montage make visible the seams of representation — marking the photograph as a constructed rather than analogical document — the form of the staged tableaux further underlines the artists' intervention in, and interpretation of the reality that the work then comes to represent.

The highly constructed form of Condé and Beveridge's works, however, is not simply a critique of the traditional status of the photograph. The deliberate arrangement of props and appropriated pictures in scenes that literally burst with information — graffiti, newspaper headlines, images of television screens, family pictures — becomes the means by which Condé and Beveridge represent the conflictual forces that shape the experiences and struggles of everyday life at home, at work, and during strikes. Most often, their work presents the contrasts between official and 'unwritten' histories. *No Immediate Threat* begins with the quotations: 'As kids we were told we never had it so good. It was a new world and anything was possible,' and 'Dad is proud that he helped build the first nuclear plant. But from what I remember, all he ever talked about was his crew having to take



showers.' These sentences are superimposed on images of confident scientists on the one hand, and a nuclear explosion that shatters the glass windows of the family home on the other. Contradictions such as these not only constitute the realities from which Condé and Beveridge's works draw, they also become embodied in the structure of their tableaux, in which, according to Roland Barthes, 'the past, the present, and the future, that is, the historical meaning of the represented action' can be read in the context of the forces in which that action takes shape.

Carole Condé and Karl Beveridge's works are not only concerned with the politics of representation, however. In addition to documenting and re-constructing moments in history, their work seeks an active role within it. Instead of showing their works only in the context of the gallery or museum, the artists have developed a forum for their work in the context of libraries, community spaces, and union halls, in collaboration with those whom they represent. With these concerns Carole Condé and Karl Beveridge have developed a body of work that remains at the forefront of political art in Canada.

Barbara Fischer is assistant curator of contemporary art at the AGO.

Exhibitions

Confrontations of Form

Tier Gallery

April 2 - June 19

This selection of 20th-century abstract and non-objective works from the prints and drawings collection presents aspects of 20th-century European modernism, associated with such movements as Cubism, Futurism, and Constructivism. In addition to works by Braque, Balla, Lissitzky, and Kandinsky, the show will include different strategies for abstract and non-objective art represented by a range of artists, including Gabo, Picabia, Schwitters, Gleizes, and Matise.

Gerhard Richter

Sam and Ayala Zacks Wing

April 29 - July 10

This exhibition is the first North American retrospective of one of the most significant German painters to emerge during the 1960s. Richter has been described as an "old-fashioned avant-gardist" - a leading figure of the European avant-garde, and a master craftsman who works predominantly in oil on canvas. Approximately 80 works, including paintings, objects, and photographs are on view.

This exhibition has been co-organized by the Art Gallery of Ontario and the Museum of Contemporary Art, Chicago, generously sponsored by **Frito-Lay Canada** and **Pepsi-Cola Canada Ltd.**, and supported by Luthansa German Airlines, The Canada Council, the National Endowment for the Arts of the United States, and the Ministry of Foreign Affairs of the Federal Republic of Germany.

Paterson Ewen: Phenomena

Paintings 1971-1987

Sam and Ayala Zacks Wing

through April 3

This major survey comprises over 40 of Paterson Ewen's works from 1971 to 1987, beginning with the pivotal work *Rocks Moving in the Current of a Stream* (1971), in the ACO's Permanent Collection, which marks Ewen's transition from early abstractions to landscapes painted on gouged plywood. The exhibition charts Ewen's movement through the landscape imagery, the semiotic schema of weather phenomena, and the more painterly evocations of the phenomena of light and space. Organized and circulated by the ACO with assistance from The Canada Council.

Sponsored by



IMPERIAL LIFE

Selections from the Klammer

Family Gift of Inuit Art

Restaurant Corridor

through May 1

In 1978 Marcia and Harry Klammer donated part of their extensive Inuit art collection to the ACO. They also expressed their wish to have selections from the collection on display at most times so that visitors to the Gallery could enjoy the beauty of these works and might come to understand that a wondrous Eskimo heritage has existed for thousands of years. This exhibition is part of the ACO's ongoing effort to fulfill that wish.

The Photographs of David

Octavious Hill and Robert

Adamson

Margaret Eaton Gallery

through May 8

First North American retrospective of Scottish photographers Hill and Adamson, pioneers among photographers to work in a fine art context. The 131 calotypes in the exhibition come from the vast collections of the Glasgow University Library and the Scottish National Portrait Gallery. This selection consists predominantly of portraits in addition to some landscapes and genre photography, all of which were taken between 1843 and 1848. Organized by the Mendel Art Gallery, Saskatoon, Saskatchewan.



Ellsworth Kelly (American, b. 1923), *Henry Geldzahler*, 1983; pencil, 76.2 x 55.9 cm. Private collection. The retrospective exhibition of Kelly's works on paper is on view until May 15 in the Gallery of Contemporary Art.

Ellsworth Kelly: Works on Paper

Gallery of Contemporary Art

through May 15

This gallery retrospective exhibition of works on paper by this important American artist, who is best known for his personal brand of geometric abstraction - informed by minimalism but firmly rooted in nature. Most of the 164 works in the exhibition come from Ellsworth Kelly's own collection and are virtually unknown. The selection includes figure drawings, portraits, collages, and photographs, many of which served as studies for his paintings and sculptures. Organized by the Modern Art Museum of Fort Worth, Texas.

Viewpoints: Approaches to Contemporary Art

Gallery E

through May 29

This educational exhibition investigates the wide variety of subjects and styles explored by contemporary artists, and the equally varied personal responses viewers bring to the appreciation of works of art. Includes works by Mimmo Paladino, Jules Olitski, and Guido Molinari from the ACO's Permanent Collection, and a rarely seen favourite from a private collection, Ken Danby's *At the Cresce*. Organized by the Adult Programs department, Education Services, ACO.

Sponsored through the Arts Development Program of



TransCanada Pipelines

Permanent Collection

Walker Court, Wood, Fudger, Laidlaw, and Leonard Galleries

Fourteenth- through 20th-century paintings, 19th- and 20th-century sculpture, and major paintings from the contemporary collection.

Georgia Ridley, John Ridley, and J.S. McLean Galleries

Selections of Canadian historical art from the Permanent Collection.

Signy Eaton Gallery

Selections of contemporary Canadian art from the Permanent Collection.

Henry Moore Sculpture Centre

Plasters, bronzes, and graphics from the Gallery's Moore collection.

Prints and Drawings Galleries

Selections from the Permanent Collection and loans.

Extension Services

The following exhibitions will be

circulated by Extension Services. Dates are subject to change.

Rodin to Moore: Works from the Permanent Collection of the Art Gallery of Ontario

Rodman Hall Arts Centre, St. Catharines through April 3

Chin Chiang and the Dragon's Dance

The Gallery & Library, Cambridge through April 10

Joyce Wieland

Mackenzie Art Gallery, Regina through April 10

Our Old Friend Rolly: Watercolours, Prints, and Book Illustrations by Thomas Rowlandson in the Collection of the Art Gallery of Ontario

La galerie d'art Stewart Hall Art Gallery, Pointe Claire, Que. through April 17

Shirley Witzsalo

London Regional Art Gallery, Ontario through April 20

Written Images: A Selection of Sequential Drawings

Centennial Gallery, Oakville through May 1

David Hockney: A Hollywood Collection

Inverarden Regency Cottage Museum, Cornwall through April 130

Surrealism and Its Influence

Sponsored by Placer Dome Inc. Rodman Hall Arts Centre, St. Catharines April 8 - May 8

Loring and Wyle: Sculptors' Legacy

The Art Gallery of Peterborough April 14 - May 15

Paterson Ewen: Phenomena

Paintings 1971-1987 London Regional Art Gallery April 30 - June 12

"Artists with Their Work" Programs

Irene Xanthos: Sculpture Thunder Bay Art Gallery continuing to April 24

Lupe Rodriguez: Painting

Lynnwood Arts Centre, Simcoe April 8 to May 1

Sylvie Bélanger: Installation

The Art Gallery of Ontario April 22 - May 22

Annette Margaard: Film Screening

Hamilton Artists' Inc. April 29 to 30

Jane Buyers: Sculpture

White Arts Inc., The Station Gallery April 30 to May 22

Talks and Tours

Gallery Talks are free with admission and make visits more enjoyable through stimulating discussion.

Learn about artists and popular themes over the centuries, confront essential issues in contemporary art, and increase visual awareness. Topics are available at the Information Desk. For group tours contact the Education Scheduling Office at 979-6601. Join us during April.

Tuesday to Thursday at 12:15 pm and 2 pm

Wednesday at 6 pm* and 7:30 pm

Friday at 11:15 am** and 2 pm

Saturday and Sunday at 2 pm*** and 4 pm

Causeries en français: le dimanche à 14 h 30, à l'exception du 3 avril.

* Rendezvous with Art

A program for the after-work crowd featuring a half-hour tour followed by informal discussion.

** Artful Conversation

A program offered every Friday, featuring a half-hour Gallery Talk followed by an informal discussion over complimentary coffee.

*** For the Hearing Impaired

On the last Saturday of each month at 2 pm, this talk is signed for the hearing impaired. Topic for April 30: Impressionism.

Walking Tours

Hill and Adamson

Margaret Eaton Gallery

Sunday, April 17, 3 pm

Join Masa-Mai Sutnik, co-ordinator of the current exhibition *Hill and Adamson*, for a tour of early nineteenth-century photography.

Free with admission.

Lectures

Gerhard Richter: The Modernist Legacies

Benjamin H.D. Buchloh

Professor of Contemporary Art, University of Chicago

Gallery School

Sunday, May 1, 3 pm

Well known for his critical writings and as the editor of the *Nova Scotia Series* on the contemporary arts, Benjamin Buchloh interviewed Gerhard Richter for the catalogue of the current exhibition. In this slide lecture, Buchloh will place Richter's work in the broader context of developments in Europe and North America.

Free with admission. However, tickets are required and will be available at the Information Desk during regular Gallery hours from April 15.

The Advent of the Picture: The Art of Gerhard Richter

Ulrich Lock, Director, Kunsthalle, Bern, Switzerland

The Jackman Hall

Wednesday, May 11, 8 pm

Ulrich Lock, the co-author of a recent book on Gerhard Richter, will consider continuity and discontinuity of the oeuvre, methods of production versus the phenomenon of the painting, and other conceptual aspects of Richter's work.

Free admission. However, tickets are required and will be available at the Information Desk during regular Gallery hours from April 15.

Gallery School

The curriculum for the summer session of the *Children's Studio* will include drawing, painting, printmaking, and sculpture. Classes run Monday to Friday, 9:30 am to 3:30 pm, for a two-week period: July 4-15 for 8-10-year-olds; July 18-29 for 11-13-year-olds. Students aged 14-18 years may register for either a two-week course or for the entire month of July and receive instruction in drawing and painting. Registration will be held on Wednesday, May 4, from 7 to 9 pm in Orientation Rooms 2 & 3, located on the lower mezzanine level of the Gallery. Class size is limited, so come early. Tuition: \$155 for Gallery Members and \$180 for non-Members for the two-week course; for students 14-18 attending for four weeks, \$260 for Members, \$310 for non-Members.

Advanced Studies in Visual Arts

Gallery School

September 1988 - May 1989

Applications from secondary school students for entrance to the 1988-89 program year are invited.

Advanced Studies in Visual Arts provides a foundation training in specific studio skills and aims at the development of the student's perceptual awareness. As a pre-college program the *Advanced Studies* curriculum gives special attention to those students preparing for post-secondary studies in fine art. To apply to the program, students should submit 12 original pieces of artwork or slides, along with a letter of recommendation from their art teacher or other school official, and a statement (250 words) by the applicant explaining their interest in the course and detailing any previous art-related experience. Thirty-four hour classes are held Saturdays from September 1988 to May 1989.

Advanced Studies in Visual Arts is generously funded by The Eaton Foundation with special scholarships provided by Shell Canada Limited. Tuition: \$175 for Gallery Members; \$200 for non-Members. Call the Gallery School at 979-6621 for further details.

For Kids

Hands On

Sundays 1-4 pm

Hands On is a unique opportunity for families to explore art-related concepts in an informal, imaginative environment. Come create a live portrait using fabulous costumes, do high-tech drawing on a computer, make a huge pipe sculpture, or experience the magic of colour.

Tickets for hourly sessions are available each Sunday at the Information Desk. First come, first served. Children ages 4-12 must be accompanied by an adult. For more information call 977-0414 ext. 352.

Hands On appreciates the generous support of Atari Canada Corp. and Irwin Toy Ltd.

Weekend Workshops

Sundays, April 3, 10, 17, and 24

1 pm (two-hour session)

Weekend Workshops, for children ages 8-12, will be offered Sunday afternoons in April. Each workshop begins with a short film, followed by a chance to invent something wonderful. Make a box sculpture, do a portrait, design a kite - the only boundary is your imagination. Each week will bring a new program. Come once or come each Sunday.

A limited number of tickets will be available each Sunday at the Information Desk. First come, first served. For more information please call the Elementary Education department at 977-0414 ext. 398.

Family and Community Studio

Gallery School

Sundays, April 10 and 17, 1 - 4 pm

Family and Community Studio is a family drop-in program where kids and parents make art together in the Gallery School. Materials for drawing, painting, sculpture, and

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July 4-29, 1988

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printmaking are available, with guidance provided by Gallery School artists. Open to the public and to Gallery Members. Children under 12 must be accompanied by an adult. Recreation groups, clubs, or organizations cannot be accommodated. Free with admission to the Gallery.

Concerts

Sunday Concert Series

The Walker Court

Sunday, April 10, 3 pm

In collaboration with the Royal Conservatory of Music, the ACO continues to present popular concerts at the Gallery. The series embodies the highest musical standards, with performing artists drawn from the RCM faculty, and instrumental and vocal ensembles.

The April concert features Suzanne Shulman on flute, Lawrence Chern on oboe, and Michael Bliss on harpsichord and piano. All three artists are members of the teaching staff at the Conservatory.

Free with admission.

TransCanada Pipelines Grass Roots Concerts

The Walker Court

Fridays, April 15 and May 13, 2:30 pm

Join us for this series of one-hour concerts of classical music especially for seniors. Small chamber groups made up of members of the Toronto Symphony Orchestra perform in The Walker Court. Free with admission. Admission to the Gallery is free for seniors on Fridays.

Organized by the Grass Roots Committee of the Toronto Symphony Association.

Sponsored through the Arts Development Program of

TransCanada Pipelines

Spectrum

Viewing Times

Tuesday, Wednesday, April 13, 10:33 pm, and on La Chaine française de TVO: Sunday, April 17, 10:30 pm (in English)

ACO Spectrum, The Gallery's art magazine continues its exciting season on the province's educational network.

In April, *ACO Spectrum* focuses on the influential American artist Ellsworth Kelly, whose first major retrospective of works on paper is presently on view at the ACO. Also highlighted are the historically important calotypes of pioneering Scottish photographers David Octavious Hill and Robert Adamson, and a look at Canadian artists working in Paris at the end of the 19th century.

Films

LIFT Presents

The Jackman Hall

Thursday, April 21, 7:30 pm

An evening of premier films from LIFT (Liaison of Independent Film-makers of Toronto).

Close Your Eyes and Think of England (1988, colour, sound) by Janis Lundman

The Mysterious Moon Men of Canada (1988, colour, sound) by Colin Brundton

Inside / Out (1988, colour, sound) by Lon Long

Non-Film Films

Ellsworth Kelly and the New York School

A complement to the *Ellsworth Kelly* exhibition. The series concludes with documentary profiles on artists of the eighties. Fridays at 12:15 pm in The Jackman Hall. Free with admission to the Gallery.

Friday, April 8

A New Spirit in Painting: Six Painters of the 1880s (1984, colour, 58 min.) Interviews with Georg Baselitz, Sandro Chia, Francesco Clemente, Markus Lippert, David Salle, Julian Schnabel. Narrated by Donald Kuspit.

Pioneers of Photography

A cinematic history of the men and women who raised photography to the level of art. A complement to the current exhibition of photographs by David Octavius Hill and Robert Adamson.

Friday, April 15

The Pencil of Nature (1974, colour, 26 min.)

William Henry Fox Talbot, the first person to fix a negative image permanently on paper is considered an early inventor of photography.

Mirror with a Memory (1974, colour, 26 min.)

The early discoveries of Niépore and his partner Louis J. M. Nicéphore are profiled; they discuss their early techniques for taking and developing photographs.

Friday, April 22

Sun Pictures (1974, colour, 25 min.)

Profiles of early photographers: Hippolyte Bayard of Paris, Robert and John Adamson, and David Octavius Hill of Edinburgh.

Famous Men and Fair Women (1974, colour, 26 min.)

An introduction to the work of Julia Margaret Cameron, a Victorian housewife and pioneer of photography.

Friday, April 29

Nadar the Great (1974, colour, 26 min.)

Gaspard Félix Tournachon - novelist, journalist, cartoonist, balloonist, and photographer - his life and times.

Traveling Man (1974, colour, 26 min.)

The outstanding British landscape photographer Samuel Bourne is examined through his photographic diary of his travels in the Himalayas.

Friday, May 6

The Fleeting Image (1974, colour, 24 min.)

Edward Muybridge in California and Etienne-Jules Marey in Paris, whose collaboration led to the development of the early cine-camera.

Stiches is Edward Steichen (1966, black and white, 27 min.)

A portrait of the famed portrait photographer and his renowned *Family of Man* exhibit.

The Grange

The Grange was once a centre of social and political life in Upper Canada. This fine heritage building has since been restored to a gentleman's house of the mid 1830s and is now among the most popular museums in Toronto.

Free with admission to the Gallery. Entrance to The Grange through the ACO. Adult tours are arranged by calling 977-0414 ext. 237; for school tours, call ext. 601. A project of the Volunteer Committee.

Spring Luncheon Lecture

Tavern in the Town

Tuesday, April 12, 11 am
Margaret McBurney and Mary Byers, co-authors of the popular book *Tavern in the Town*, will be speaking about the important role early inns and taverns played as the centres of early community life in Ontario. Before the appearance of the town hall, inns and taverns operated as the first public buildings wherein court sessions, elections, land sales, and even, on one occasion, a sitting of the Legislative Assembly of Upper Canada, took place. Tickets for this entertaining talk are \$10.

Evening Lecture

Morris Glass: His Milieu and Its Legacy

Thursday, April 7, 7:30 pm
Join K. Corey Keeble, associate curator-in-charge, European Department of the Royal Ontario Museum, for an expert's focused look at windows in England, Canada, and in The Grange itself. There will be a limited number of tickets available so do not wait to call. Tickets are \$7 each and include refreshments.

All Grange lectures take place in The Grange Music Room. Please call 977-0414 ext. 237 for information.

Gallery Hopping

Lilac Time in Rochester, NY
May 18-19, 1988

This two-day trip features visits to a fascinating decorative arts museum famous for its collection of toys and dolls, an outstanding photographic museum, and Rochester's Memorial Art Gallery, known for its comprehensive collection of historical and contemporary art. A tour of local architectural landmarks and lunch at an old canal restaurant are additional highlights on this visit. The cost is \$250 and includes bus, hotel, and all meals except breakfast. Please call the Volunteer Office at 977-0414 ext. 263 for applications and brochures. A project of the Volunteer Committee.

Travel AGO

TRAVEL AGO

Open House

Tuesday, April 19, 5:30-7:30 pm
For all ACO Members who yearn to travel! Please join us in The Walker Court for a preview of future destinations, and more details of the trips listed below.

Washington

June 2-5, 1988
Join us on a tour of the United States capital - a vibrant centre of historical monuments, museums, and galleries. The highlight of our trip will be The Art of Paul Gauguin at the National Gallery, an unprecedented exhibition of more than 200 works, including paintings, drawings, sculpture, and ceramics by the great French artist. We will also visit the Smithsonian Institution's new addition, the Arthur M. Sackler Gallery; the Hirshhorn Gallery; the National Air and Space Museum; Washington Cathedral; and George Washington's historic residence, Mount Vernon.

Switzerland and the Alsace

June 12-24, 1988
Join us at the crossroads of Europe as we explore the cultural diversity of Switzerland along with the rich history and tradition of the bordering region of Alsace. Visit the great art cities of Zürich, Bern, and Basel. Discover Renaissance Strasbourg, the famous "Route du Vin," and medieval Colmar. Experience the superb food and wines of this charming region, a happy integration of a variety of influences.

Ottawa Encore: The National Gallery Tour

July 12-13, 1988
On this exciting mid-week trip, we'll enjoy an insider's view of Ottawa's new National Gallery and a 'hard-hat' tour of the Museum of Civilization. Accommodations at the venerable Chateau Laurier and two outstanding exhibitions to view: *Degas and The Spirit Springs*.

In the Footsteps of Emily Carr: Canada's Pacific Coast

August 30 - September 7, 1988
A unique opportunity for admirers of Canada's foremost Pacific coast artist. A visit to the Emily Carr Gallery in Victoria, a tour of the Vancouver Art Gallery's outstanding collection of Emily Carr's work, and an afternoon at USC's renowned Museum of Anthropology will set the stage for five days in the Queen Charlotte Islands. Aboard the 175 foot *W. Thornton II*, we'll travel to the abandoned Haida villages that inspired Emily Carr: Cmswushwa, Skekadan, Nimsit (a UNESCO World Heritage Cultural Site), and others in the South Moresby Islands wilderness.

Behind the Scenes

A Special Circle of Friends

THE GALLERY'S DEVELOPMENT DIVISION PLANS SEVERAL entertaining events each year for a very special 'Circle' of AGO friends. Members of the Curators' Circle contribute \$1,000 annually, or donate works of art or books of equal value, to the Gallery. All gifts support the Gallery's acquisition and exhibition programs.

One of the highlights of this season's activities was the Fourth Annual Curators' Circle Dinner, which took place in The Walker Court during *The Glory of the Page* exhibition. Following cocktails and a private viewing of the splendid selection of illuminated manuscripts from the Glasgow University Library, members feasted on exotic medieval dishes - Chawdon, Blanchydy Porray, Ryse of Flessch, and Tartys in Applis - prepared after careful research by AGO's executive chef, Philip Ou. The special guest of the evening was Mark Van Stone, internationally acclaimed scribe and illuminator, who gave new meaning to such terms as 'golf clubs,' 'wandering vines,' and 'ear muffs' while he enlightened his audience on manuscript illumination.

In January, an exclusive performance of *Letters from the Yellow Chair* was enjoyed by a full-house of



Curators' Circle members and their guests. The stars and creators of this well-written, well-staged play, British actors Nick Pace and Graham McTavish, joined a reception in the Members' Lounge. AGO Security had to remind the merry-making gathering of the late hour!

The season is not over yet. Mary Slavik is organizing upcoming events, which include a behind-the-scenes tour of the Gallery and a report from Director William Withrow on the changing role of museum directors in today's art world. For further information on the Curators' Circle, Mary can be reached in the Development Office at 979-6619.

Shops and Services

Please note: all Volunteer retail shops (the Art Rental and Sales Gallery and the Impulse, Jewellery, and Reproduction shops) will be closed for inventory on Thursday, March 31; the AGO Book Shop will be open until 5 p.m. closing early for inventory.

Gift Certificates

Valid for one year and available in denominations of \$10, \$25, and \$50. Redeemable at all AGO outlets. Art Rental and Sales, The Restaurant, and Membership.

Art Rental and Sales Gallery

Quebec '88: A Selection
May 3 - June 5, 1988

Art Rental's major exhibition for 1988 presents approximately 60 works by 20 Quebec artists - painters, sculptors, and photographers - many of who do not have representation in Toronto galleries. The show includes paintings by Sylvie Bouchard and Raymond Lavoie; sculptures by Michel Goulet, who has been selected to represent Canada at the 1988 Venice Biennale; and works by Pierre Granche, who achieved instant recognition with his installation in the *Aurora Borealis* exhibition in Montreal. In addition to introducing new talent, the exhibition includes works by well-established and highly acclaimed Quebec artists. All works are for sale and most are for rent. A project of the Volunteer Committee.



Raymond Lavoie's *Série Parachute* is one of the works featured in Quebec '88. Courtesy of Galerie Graf.

The Impulse Shop

Get the jump on spring in The Grange corner with faithfully reproduced 18th-century floral note-books from the collection at the Victoria and Albert Museum. We carry large glass vases, perfect for fresh cut flowers, and first-quality English coasters, to add touches of colour to your spring table. While around town, be sure to carry our AGO umbrellas, available in a variety of shades and sizes. Our limited edition umbrella with the burst of colour, designed by the late Geršon Iskowitz, is guaranteed to keep you singing in the rain. A project of the Volunteer Committee.

The Jewellery Shop

Ring in spring... with cat rings and mouse rings and other beautiful rings set with garnets, opals, and

amethysts in striking contemporary settings of sterling silver and gold. A project of the Volunteer Committee.

The Reproduction Shop

April showers bring May flowers... colourfully displayed in the many floral prints and posters available from The Reproduction Shop. Choose from our extensive collection of Canadian and international fine art reproductions or matted images ready for framing. Ten per cent discount to Gallery Members. A project of the Volunteer Committee.

AGO Book Shop

Maschal Hagadoni, the most popular Hebrew book of the Renaissance, is on display from April 1 until June 30.

Written by the wandering physician Isaac B. Solomon Sahula (born 1244 in Guadalajara, Spain), this beautiful book is filled with parables, tales, rabbinic text, and popular scientific information. Pardes Rimmon Press has reprinted the Venetian edition of 1546. Limited to 100 copies, it includes 80 woodcuts and is printed in black and blue on Barcham Green handmade paper. 290 pages. Size: 17.8 x 25.4 cm. Each book sells for \$1605.

Audio-Visual Centre

The Edward P. Taylor Audio-Visual Centre offers 35mm slides, media kits, and videotapes on a wide variety of art-related subjects, for educational use throughout Canada, for loan, or in-house viewing by appointment. Film classics in video format now available for rent.

The Restaurant

The popular main-floor dining room offers a diverse and moderately priced menu. Fully licensed. For reservations call 977-0414 ext. 206 or 279.

Members' Lounge

Meet for drinks or a light lunch in the elegant room overlooking The Walker Court. Reserved for Members and their guests. A selective menu. Fully licensed. No reservations.

Norma Ridley Reading Room

A quiet space off the Members' Lounge, reserved for reading exhibition catalogues or current art periodicals and magazines.

Membership Desk

Information and service for Members in the lobby. Instant membership renewal, gift memberships, and guest passes are available. New memberships issued. All inquiries about AGO membership are welcome.

Services for Disabled People

Ramp access through lobby doors or through lower doors via west-side of ramp; limited number of wheelchairs available; large print floor plan indicating facilities/access; signed Gallery talks for hearing impaired people on the last Saturday of each month at 2 p.m.

Japan III

October 18 - November 9, 1988

Discover the mysterious East and explore the contrasts in the land of the rising sun. The trip begins in enchanting Kyoto, the ancient capital and the centre of art and religion for almost 2,000 years. After visiting five other cities, we conclude the Japanese portion of the trip in Tokyo. Then it's on to Hong Kong, for our last three days. There is something of interest for everyone on this tour - art, architecture, beautiful gardens, good food, theatre, and shopping.

Looking Ahead...

Spain and Morocco, March 1989
Study Tour in York, April 1989
California, Spring 1989

These trips are still in the planning stages. Look for more information in the coming months.

For brochures or more information, please call 977-0414 ext. 263. *Travel AGO* is a project of the Volunteer Committee.

Members' Activities

New Members' Party

A special party to welcome new Members to the Gallery is being held on Thursday, April 7, from 5:30 to 8 p.m. All Members are welcome to attend this event which features special tours of the Gallery, talks on the Permanent Collection and a reception in The Walker Court. Come and present your membership card or invitation at the door. Supported by *Iniskillin Wines*.

Members' Preview

Members and their guests are invited to preview *Gerhard Richter* on Thursday, April 28, from 2 to 3 p.m. During the afternoon, complimentary tea will be served from 3 to 5 p.m. In The Walker Court and Gallery talks will be featured in the exhibition. In The Walker Court, music and regular bar service from 5:30 p.m. will be followed by the opening ceremonies with the artist at 6:30 p.m. *Gerhard Richter* opens to the public on the following day, April 29, and continues until July 10.

For the following programs, tickets must be purchased in advance. To order tickets by mail, please follow the instructions on page 6; to order by credit card, please call the Volunteer Office at 977-0414 ext. 263.

Art in the Morning

Canadian Historical Collection
Wednesday, April 13, 9:30 am
Join us for refreshments in the Members' Lounge and then tour the AGO's Canadian Historical Collection. Special emphasis will be given to the re-installation of Canada's famed paintings by the Group of Seven. Tickets are \$4.50.

Collector's Canada

Wednesday, May 18, 9:30 am
Find out about the joys and frustra-

tions of collecting Canadian paintings, and meet one of the owners of the splendid private collection featured in the exhibition *Collector's Canada*. Join us in the Members' Lounge at 9:30 am for refreshments, then tour this special collection of Canadian historical art. Tickets are \$4.50.

Sunday Start with Art

Canadian Historical Collection
Sunday, April 24, 11 am
Meet in the Members' Lounge for continental breakfast, followed by a tour of this popular section of the Permanent Collection. The tour will include a discussion of the re-installation of works by the Group of Seven. Tickets are \$6.

Collector's Canada

Sunday, May 15, 11 am
Meet in the Members' Lounge for continental breakfast and then join in a tour with one of the owners of the splendid private collection featured in the *Collector's Canada* exhibition. Tickets are \$6.

Special Evenings For Members

Canadian Historical Collection
Wednesday, April 20, 6 pm
Tour this much-loved part of the AGO's Permanent Collection. David Wistow will discuss some of the new approaches to the re-installation of the famous paintings by the Canadian Group of Seven. Dinner will follow at 7 p.m. in The Restaurant. Tickets are \$23.

Collector's Canada

Wednesday, May 25, 7 pm
Tour this remarkable private collection of Canadian historical paintings with AGO's Curator Dennis Reid. After the tour, meet the owners of the collection and share their experiences as collectors over coffee and dessert in The Grange Music Room. Tickets are \$10.

Special Events

The Black and White Ball

Friday, April 29
The Walker Court, Art Gallery of Ontario. Three hundred dollars per couple. Dress: black and white. For invitation and further information call the Volunteer Office at 977-0414. A project of the Junior Committee. Sponsored by Imperial Oil Limited and Gordon Capital Corporation.

The Black and White Raffle

For \$20 per ticket you will have a great chance to win air fare for two via Canadian Airlines International to Frankfurt, Germany, and to choose a land package offered by Butterfield and Robinson Travel or a week at Club Med in Bermuda. A valuable ring from Rosenthal Jewellery is among the many other Grand Prizes to be raffled. Tickets for the Black and White Raffle are available at the Volunteer Office. For information please call 977-0414 ext. 263.

AGO NEWS

Behind the Scenes

AGO Works Travel the Globe



Henri Matisse (French, 1869-1954), *Ivy Branch*, 1941, oil on canvas, 55.9 x 47.6 cm. AGO, gift of Sam and Ayala Zacks, 1970.

EACH YEAR IT IS AUTHORITATIVELY ANNOUNCED THAT the days of the 'mega-exhibition' are over, yet with equal regularity mammoth exhibitions continue to be mounted. In this year alone, Paris will host spectacular exhibitions of the work of van Gogh, Degas, and Gauguin. And with increasing frequency the AGO is asked to lend works of art to these exhibitions. Our response to such requests is determined by many factors, including the physical condition of the work of art in question, the number of times it has recently been absent from the Gallery, the importance of the exhibition, and whether new research is likely to be published in the accompanying catalogue.

The AGO's only oil painting by Edgar Degas, *Woman in Bath*, was flown to Paris in January and now hangs alongside important works from many parts of the world in the most important assembly of Degas's work - in all media - in more than 50 years. Once the Degas exhibition closes in Paris, it will move to Ottawa, where it will open (with some changes) in the new National Gallery of Canada on June 16. The exhibition will then be seen at The Metropolitan Museum of Art, New York, from September 27 to January 8, 1989. A pastel on loan to the AGO, Degas's *Femme s'essuyant après le bain* has

also been lent to this major retrospective. Another loan to the AGO, Paul Gauguin's *Portrait of Laval with Still Life* will appear in the Gauguin exhibition.

There are yet other ties between the AGO and these important international exhibitions. A former curator of the AGO, Jean Sutherland Boggs, has been the driving force behind the organization of the monumental Degas show. And Bogomila Welsh-Ovcharov, professor at the University of Toronto and organizer of the AGO's highly acclaimed *Van Gogh and the Birth of Cloisonism* in 1981, is responsible for the current van Gogh exhibition at Musée d'Orsay, Paris. Although the AGO possesses nothing relevant to the theme of that show - van Gogh in Paris 1886-1888 - the AGO's drawing by van Gogh, *The Vicarage at Nuenen*, has already been requested for two different exhibitions in the Netherlands marking the centenary of the artist's death in 1990.

Worldwide, the appetite for exhibitions of nineteenth- and twentieth-century art is insatiable. Japan has mounted an ever-increasing number of such exhibitions during the last decade. Early in 1987, the AGO's *La Soupe* by Picasso was shown in Kobe, Kamakura, and Gifu, and was also featured on the poster. This winter Matisse's *Ivy Branch* has been seen in Tokyo, Yamaguchi, Osaka, and Yokohama. In the catalogue of the Matisse exhibition, the English scholar Nicholas Watkins interpreted the AGO's painting of 1941 in light of the 72-year-old artist's recent bout with cancer. Ivy is an age-old symbol of eternal life, but an ominous and engulfing black shadow hovers nearby.

Flora Comes Through for AGO Stage III



AGO's Director William Withrow points out the special features of the Stage III model to Margo Bindhardt, Michael Wilson, Flora MacDonald, and Barbara McDougall.

MEMBERS OF THE PRESS AND ENTHUSIASTIC SUPPORTERS of the AGO gathered in The Walker Court at noon on Sunday, February 21, to hear the announcement by the Honourable Flora MacDonald of an \$8 million federal grant towards the Gallery's Stage III expansion. Accompanying the Minister of Commu-

nications and illustrating their support of the project were Finance Minister Michael Wilson and Minister of State for Privatization Barbara McDougall.

"I am pleased that the Government of Canada is able to contribute substantially to a project that will benefit the Canadian arts community and public, and enhance the world-class reputation already attained by the Art Gallery of Ontario," said Miss MacDonald.

A jubilant Margo Bindhardt, president of the AGO's Board of Trustees, and Director William Withrow accepted the generous contribution on behalf of the AGO community. "We are very grateful to the Government of Canada for this very tangible symbol of support," said Mr. Withrow.

The Government of Ontario has already provided \$8 million towards the estimated total cost of \$34 million for the Stage III construction. The remaining \$18 million will be raised from individuals, corporations, and foundations. The AGO anticipates a significant contribution from Metropolitan Toronto. The Gallery is expected to launch its Stage III Capital Campaign later this spring.

RICHTER continued from p. 2

Richter from the severe painterly impassive and personally aesthetic bounds of his Constructive work, not even he was sure of the implications. In little 'sketches,' as he called them at first, he suddenly rallied the full arsenal of his painting trade, and with remarkable abandon laid the groundwork for the structurally complex, heavily impastoed, and richly polychromatic abstract paintings that have since come to constitute the largest single body of work within a many-sided career.

But as in the Photo Paintings of the early 1960s, the truthfulness of the Abstract (and the concurrent Figurative) Paintings of the 1980s, continues to be their heterogeneous character. As always, the fundamental disposition of Richter's work, now restated with an almost modernist if reserved optimism, resides, not in resolution within the Abstract Paintings, but in the dispersal of their elements, their coexistent contradictory expressions and moods, their opposition of promises and denials. The Abstract Paintings are complex visual events, suspended in interrogation, and 'fictive models' for a reality that continues to escape direct address, eludes conceptualization and description, but resides inarticulate in our experience. If in earlier decades that may sometimes have been a condition of despair, Richter now upholds, as in his much quoted statement from *documenta 7*, "art as the highest form of hope!"

Road Nasgaard is chief curator at the AGO.

The exhibition *Gerhard Richter* is co-curated by Michael Danoff, director of the Museum of Contemporary Art, Chicago, and Road Nasgaard. It is accompanied by a fully illustrated catalogue co-published by the AGO and Thames and Hudson Inc., London, and includes essays by the curators and an interview with Gerhard Richter by Benjamin Buchloch. After closing at the AGO, the exhibition will travel to the Museum of Contemporary Art, Chicago; the Hirshhorn Museum and Sculpture Garden, Washington, DC; and the San Francisco Museum of Modern Art.

Gerhard Richter, Sam and Ayala Zacks Wing.
April 29 - July 10, 1988.

General Information

Admission
Adults: \$3.50
Seniors with cards: \$1.50
Fridays FREE for seniors
Students, full-time with cards: \$1.50
Family (2 adults with children under 19): \$7
Members: FREE
Children under 12 (unaccompanied): FREE
Wednesdays, 5:30-9 pm: FREE

Membership: (416) 979-6620
AGO: (416) 977-0414

Membership
Young Member (age 25 and under): \$20
Non-Resident (100 km beyond Toronto): \$30
Individual: \$45
Family/Dual: \$60
Supporting (tax deductible donation): \$100

Available at the Membership Desk in the lobby and by mail or telephone from the Membership Office, visa, MasterCard, and American Express accepted.
Several other categories of contributing annual membership, including the Curators' Circle, are available to recognize donations at higher levels. For information call the Development Office, 979-6619.

Notice to Members

From time to time, our mailing list is released to other arts and non-profit organizations to circulate information of interest to AGO Members. If you do not wish to receive these mailings, your address can be deleted from the mailing list for third party use. Please call or write to the Membership Office (979-6620).

Moving?

Please send or phone in your new address to the Membership Office (979-6620) before you move. Reference to your old address and your membership number from a previous mailing label would be helpful.

How to Order

For tickets, reservations, course registration, or information, please consult individual listings for specific instructions. Otherwise:

- address the department specified in events listings
- specify date, name of event, and number of tickets
- indicate your name, address (with postal code), and phone numbers
- include a stamped, self-addressed envelope for tickets
- enclose a cheque payable to the Art Gallery of Ontario

Please do not combine requests or cheques to different departments.

Gallery Hours

Tuesday through Sunday 11 am - 5:30 pm. Wednesdays 11 am - 9 pm. Closed Mondays.

The Grange Hours

Daily 12-4 pm. Wednesday 12-4 pm and 6-9 pm. Closed Mondays.

Gallery Shops

The AGO Book Shop, The Reproduction Shop, The Impulse Shop, and The Jewellery Shop are open daily 10:30 am - 5:30 pm. Wednesday 10:30 am - 9 pm.

Art Rental and Sales Gallery

Open for viewing regular Gallery hours. Open for business Tuesday, Thursday, Friday 11 am - 4 pm; Wednesday 11 am

- 9 pm; Saturday and Sunday 11 am - 5:30 pm.

Edward P. Taylor Audio-Visual Centre
Open Tuesday, Thursday, Friday 11 am - 5 pm and Wednesday 11 am - 8:30 pm.

The Restaurant

Luncheon served Tuesday to Sunday from noon. Dinner served Wednesday 5:30 pm. Closed Mondays.

The Coffee Shop

Tuesday to Sunday 10:30 am - 5 pm. Mondays 11 am - 4:30 pm.

Members' Lounge

Open to Members and their guests from noon - 5 pm. Wednesday from noon - 9 pm. Closed Mondays.

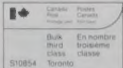
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Anne Gewaves
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Art Gallery of Ontario
317 Dundas Street West
Toronto, Ontario
M5T 1G4

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